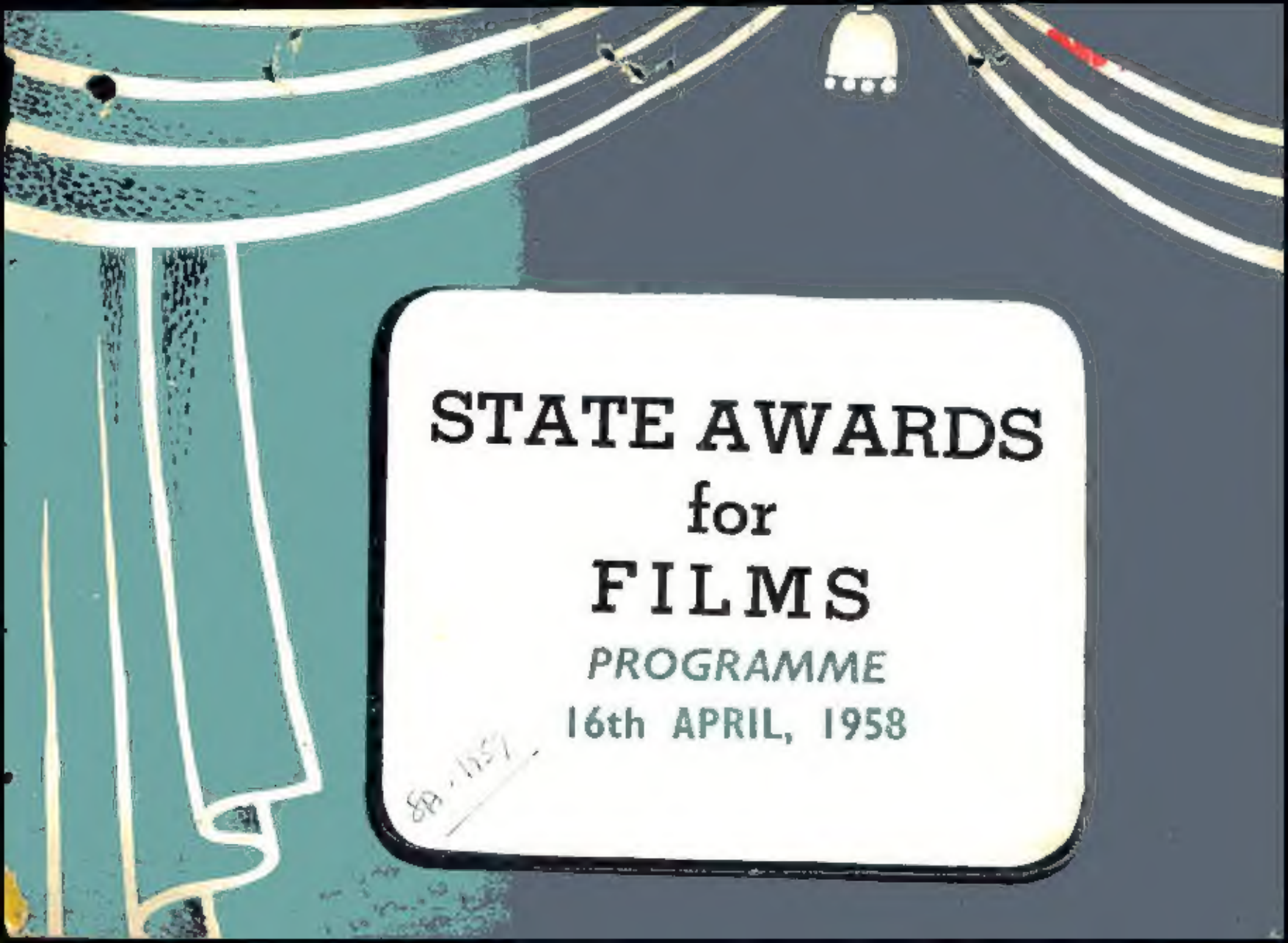


STATE AWARDS
for
FILMS

PROGRAMME

16th APRIL, 1958

SA. 1157

PROGRAMME

Wednesday, the 16th April, 1958 at 5.30 p.m. at Vigyan Bhavan

1. National Anthem
2. Introductory Speech by Dr. B.V. Keskar, Minister for Information and Broadcasting
3. Report of the Central Committee of Awards by Shri R. R. Diwakar
4. Presentation of Awards by the President of India
5. President's Address
6. Speech of thanks on behalf of film industry by the President, Film Federation of India

INTERVAL

7. Exhibition of feature film "Do Ankhen Barah Haath" winning President's Gold Medal

Thursday, the 17th April, 1958 at 6.30 p.m.

Reception by Minister of Information and Broadcasting at Rashtrapati Bhavan

RECIPIENTS OF STATE AWARDS FOR FILMS 1957

I. ALL INDIA AWARDS

S. No.	Title of the film	Producer	Director	Awards
	FEATURE FILMS			
1.	"DO ANKHEN BARAH HAATH" (*Hindi*)	Rajkamal Kalamandir Private Ltd., Government Gate Road, Parel, Bombay-12.	Shri V. Shantaram	President's Gold Medal and a Cash Prize of Rs. 20,000/- for the producer and Rs. 5,000/- for the director.
2.	"ANDHARE-ALO" (*Bengali*)	Sreemati Pictures, 1, Regent Grove, Calcutta-40.	Shri Haridas Bhattacharya	Certificate of Merit and a Cash Prize of Rs. 10,000/- for the producer and Rs. 2,500/- for the director.
3.	"MOTHER INDIA" (*Hindi*)	Mehboob Productions Private Ltd., Hill Road, Bandra, Bombay-20.	Shri Mehboob Khan	Certificate of Merit.
	DOCUMENTARY FILMS			
1.	"A HIMALAYAN TAPESTRY"	Burmah Shell, Ballard Estate, Bombay-1.	Shri Mohan Bhavnani	President's Gold Medal and a Cash Prize of Rs. 4,000/- for the producer and Rs. 1,000/- for the director.
2.	"MANDU"	Films Division, 24-Peddar Road, Bombay-26.	Shri Neil Gokhale	Certificate of Merit and a Cash Prize of Rs. 2,000/- for the producer and Rs. 500/- for the director.
3.	"DHARTI KI JHANKAR"	Films Division, 24-Peddar Road, Bombay-26.	Shri Bhaskar Rao	Certificate of Merit.
	CHILDREN'S FILMS			
1.	"HUM PANCHHI EK DAL KE" (*Hindi*)	AVM Productions, Arcot Road, Madras-26.	Shri P. L. Santoshi	Prime Minister's Gold Medal and a Cash Prize of Rs. 20,000/- for the producer and Rs. 5,000/- for the director.
2.	"JANMATITHI" (*Bengali*)	R. B. Films, 86, Dharmotolla Street, Calcutta-13.	Shri Dilip Mukherjee	Certificate of Merit and a Cash Prize of Rs. 10,000/- for the producer and Rs. 2,500/- for the director.

II. REGIONAL AWARDS

S. No.	Title of the film	Producer	Director	Awards
(a)	(i) "DO ANKHEN BARAH HAATH" (*Hindi*)	Rajkamal Kalamandir Private Ltd., Government Gate Road, Parel, Bombay-12.	Shri V. Shantaram	President's Silver Medal for the best feature film in Hindi.
	(ii) "MOTHER INDIA" (*Hindi*)	Mehboob Productions Private Ltd., Hill Road, Bandra, Bombay-20.	Shri Mehboob Khan	Certificate of Merit for the second best feature film in Hindi.
	(iii) "MUSAFIR" (*Hindi*)	Hrishikes Mukherjee, Mohan Studios, Andheri, Bombay.	Shri Hrishikes Mukherjee	Certificate of Merit for the third best feature film in Hindi.
(b)	(i) "GRIHADEVATA" (*Marathi*)	Surel Chitra, Kolhapur.	Shri Madha Shinde	President's Silver Medal for the best feature film in Marathi.
(c)	(i) "ANDHARE-ALO" (*Bengali*)	Sreemati Pictures, 1, Regent Grove, Calcutta-40.	Shri Haridas Bhattacharya	President's Silver Medal for the best feature film in Bengali.
	(ii) "LOUHA-KAPAT" (*Bengali*)	L. B. Films International, 123, Shyama Prasad Mukherjee Road, Calcutta-26.	Shri Tapan Sinha	Certificate of Merit for the second best feature film in Bengali.
	(iii) "HARANO SUR" (*Bengali*)	Alochaya Productions Private Ltd., 139-B, Rashbehari Avenue, Calcutta.	Shri Ajoy Kar	Certificate of Merit for the third best feature film in Bengali.
(d)	"MAAK-ARU-MORAM" (*Assamese*)	Shri Brajen Barua, Gauhati, Assam.	Shri Nip Barua	Certificate of Merit for the best feature film in Assamese.
(e)	"MUDHALALI" (*Tamil*)	M.A.V. Pictures, Salem.	Shri V. Srinivasan	Certificate of Merit for the best feature film in Tamil.
(f)	(i) "BHAGYA REKHA" (*Telugu*)	Poonuluri Brothers Private Ltd., Madras-17.	Shri B. N. Reddy	Certificate of Merit for the best feature film in Telugu.
	(ii) "TODI KODALLU" (*Telugu*)	Annapurna Pictures Private Ltd., 34-Bagirathi Ammal Street, Madras-17.	Shri A. Subba Rao	Certificate of Merit for the second best feature film in Telugu.
(g)	"PREMADA PUTHRI" (*Kannada*)	Shri R. N. R. Pictures, 40-Sullivan's Garden Road, Madras-4.	Shri R. Nagendra Rao	President's Silver Medal for the best feature film in Kannada.
(h)	"PADATHA PAINKILI" (*Malayalam*)	Neela Productions, Post Bag No. 51, Trivandrum.	Shri P. Subramoniam	President's Silver Medal for the best feature film in Malayalam.

PRESIDENT'S GOLD MEDAL FOR THE BEST ALL-INDIA FEATURE FILM AND PRESIDENT'S SILVER MEDAL FOR THE BEST FEATURE FILM IN HINDI

DO ANKHEN BARAH HAATH (Hindi)

Adinath is a jailor. He is an idealist and is interested in experimenting on jail-birds to convert them into ordinary rational beings and law-abiding citizens. This was his dream and he worked hard to realise it.

Adinath selects six convicts from the jail and decides to do his experiment on them. The convicts are murderers, undergoing different terms of imprisonment in the jail. Adinath undertakes to relinquish all his possessions and property and offers to undergo any punishment that the Government may be pleased to give him in case he fails in his experiment, and subsequently leaves the jail with the six convicts to a barren and dilapidated place 'Azad Nagar,' and starts his great experiment.

After a series of shocks, trials and strain, Adinath gets convinced that he is nearing his goal. Azad Nagar's rich produce of plump vegetables find their way to the local market and the hitherto criminals become their salesmen. The sale of vegetables at a lower rate than that prevailing in the market creates enemies for Adinath and convicts. Nathubhai, the village lord, brooks a villainous plan to offset the improvement brought about in the convicts by Adinath, and apart from putting them under the influence of drinks in order to raise the animal instincts in them he also inflicts on them physical injuries through his goonda agencies. But the conversion brought about in them by Adinath is complete and they no longer show any signs of violence or criminal emotions even in spite of grave provocations. This gratifies Adinath and the Jail Superintendent gets convinced at the success achieved by Adinath, though at his personal peril, which comes to Adinath when he becomes a victim to an angry bull, one among many let loose by the villainous Nathubhai to trample down the vegetation in order that Azad Nagar-produce may not provide competition for him in his market. Thus in the attempt to save the life of others, Adinath loses his own precious life.

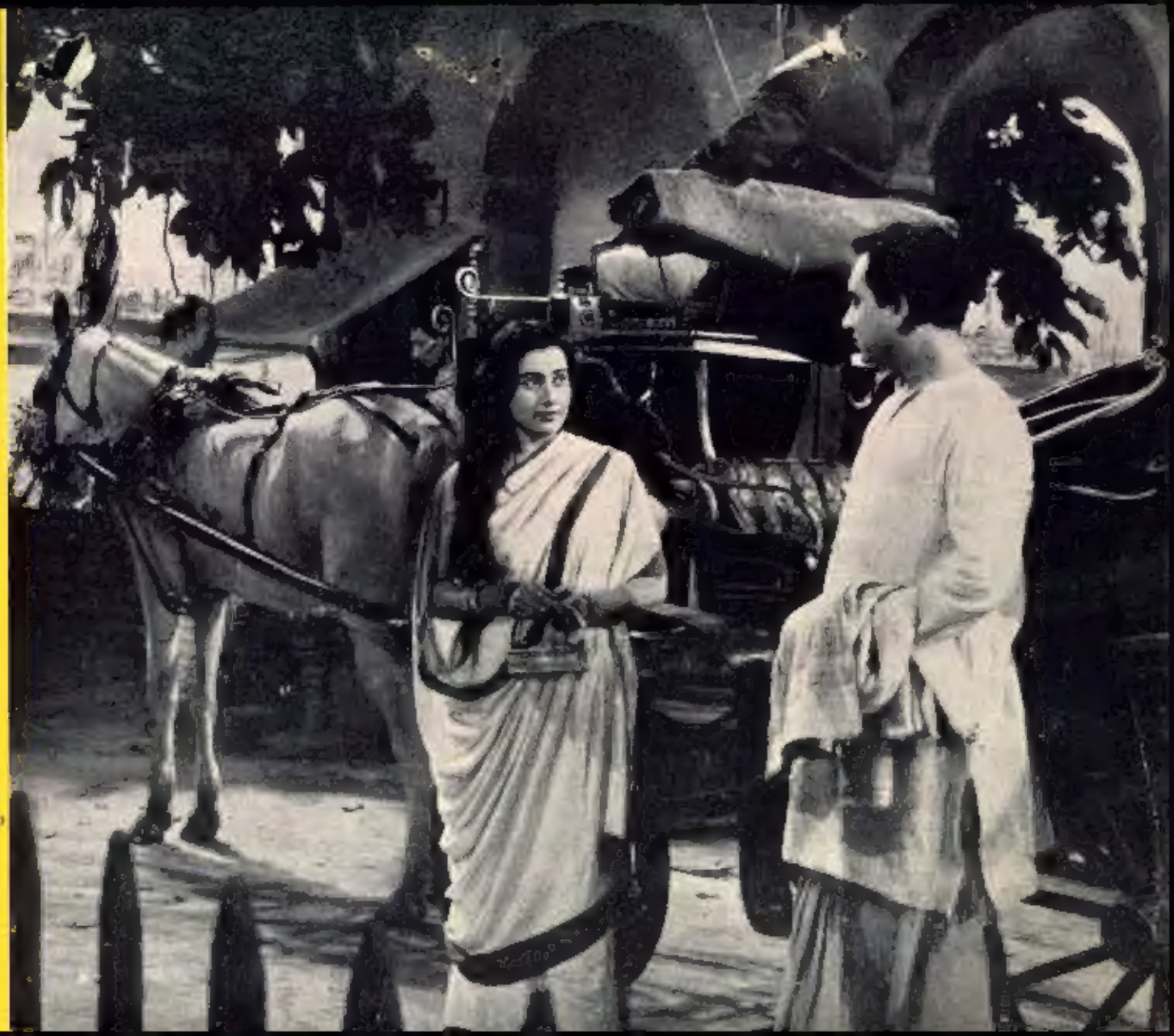
Whatever conversion that has come to the convicts is further re-inforced by this great tragedy. The Superintendent announces remission of their sentences by Govt. and sets them free. But they are in no mood to leave Azad Nagar or the spirit of Adinath that has converted them from a beast into a man. Azad Nagar is a temple of worship for them, where a god in the form of Adinath laid his life in their service. They are no more murderers, but ordinary men with human emotions and sentiments, full of devotion to their benefactor.

ALL INDIA CERTIFICATE OF MERIT FOR THE SECOND BEST FEATURE FILM AND PRESIDENT'S SILVER MEDAL FOR THE BEST FILM IN BENGALI

ANDHARE-ALO (Bengali)

This is the story of a fallen woman whose soul is transmuted by intense love. But while the infatuation purifies the soul, it destroys her body.

Satya is a handsome young man. Radha Rani, the village belle, proposes to him, but Satya leaves his village to continue studies at Calcutta.



There, at the river bank, he meets Bijoli, a girl of exquisite beauty and instantaneously falls in love with her. The morning rendezvous at the river bank continue for some days and love grows. Suddenly the girl stops coming to the river; Satya gets impatient and tries to trace her whereabouts. One day, by chance, he meets her maid-servant and is suddenly ushered into the apartment of the girl he was looking for. Bijoli was dancing in the midst of a group of rakes. She was a dancing girl! Wine was flowing freely. Satya's head began to reel as his dream-world crumbled. He left the place though Bijoli tried in vain to explain why she had to play like that.

Bijoli, too, is shaken. She gives up her profession. Having no source of income, she leads a life of chill penury. Satya goes back to the village, marries Radha Rani and settles down. Bijoli is confident of her love for him and keeps on waiting.

On the occasion of his son's *Annaprashan*, Satya sends for Bijoli to sing, without disclosing his identity. Radha Rani comes to know of his plan, feels sorry for the poor girl and calls in Bijoli, but he refuses to meet her.

Bijoli goes back home and falls ill never to recover again.

ALL INDIA CERTIFICATE OF MERIT

MOTHER INDIA (Hindi)

The central character in this picture, Radha, symbolises the traditional Indian women, who faces the challenge of life with faith and prayer.

The wedding of Shyamu, a young farmer with Radha, starts the chain of troubles, as Shyamu's mother mortgages for the occasion her small land with the local money-lender, Sukhilal. When Radha learns of this, she feels the burden of debt and plunges into a spate of hard work to help the family. However, when the harvest time arrives, Sukhilal demands three-fourths of the harvest as interest. Although Shyamu objects to this, the village panchayat decides that the amount represented the interest which Shyamu's mother had agreed to and the couple continue their toil.

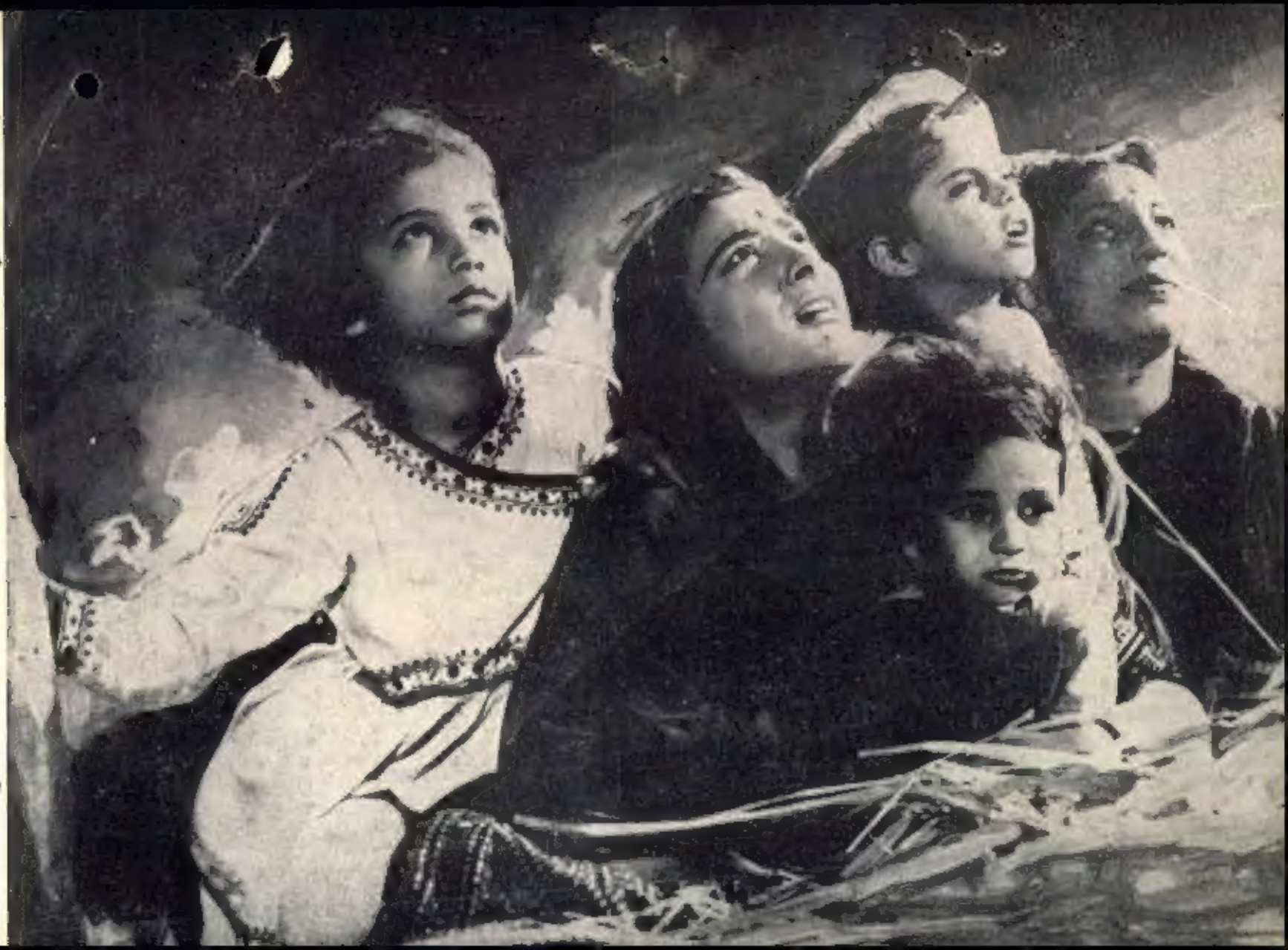
Meanwhile, Radha has borne her husband three sons and although she does not give way to despair, things grow difficult and she decides to cultivate a barren patch to increase their crop yield. In this task, not only do they lose their bullock bought with Radha's jewellery, but Shyamu's hands are crushed while removing a boulder. Incapacitated and taunted by Sukhilal, Shyamu leaves his family one night in despair never to return.

Radha with her three children and a fourth on its way, has more troubles in the form of floods, which bring hunger in their wake. Sukhilal, who coveted Radha's beauty, is willing to offer her everything but Radha drives him away although she had lost two children in the meantime.

Radha decides to work on the ruined land, and the spirit of self-help slowly suffuses the entire village, turning it into a grand community project.

The passage of twenty years shows Radha as a poised and dignified woman with her two sons, Ramu and Briju. The two differ vitally from each other. Ramu was simple and serious, Briju, although alert, was desperate, and had one desire, viz., to restore his mother's bangles which Sukhilal had appropriated. Unable to find a way to get them he quarrels with his brother and seeks refuge in gambling. When he learns from the village school master's daughter that Sukhilal had robbed them all these years by taking interest which was many times over the actual loan, his anger vents itself in teasing the money-lender's daughter. This culminates in Briju being thrown out of the village.

He gets a gun and with a band of desperadoes around



him, announces his intention of kidnapping Sukhilal's daughter before her marriage. Sukhilal appeals to Radha, who promises that no harm would come to his daughter if she could help it as in her eyes Sukhilal's daughter was the daughter of the community and her honour had to be protected. When Briju fails to listen to his mother she shoots him with her own hands, thus keeping her promise to Sukhilal.

PRESIDENT'S SILVER MEDAL FOR THE BEST FEATURE FILM IN MALAYALAM

PADATHA PAINKILI (Malayalam)

The film depicts the machinations of a wicked, though wealthy man, against a poverty-stricken, God-fearing school master, with the final defeat of evil in the end.

Vendor Kutty, a wealthy villager, is jealous and scheming to marry his daughter Lucy to the richest bachelor of the town. He is, however, jealous of Luke, the neighbour, who is kind-hearted village school teacher and has a daughter Chinnamma, of marriageable age.

Thankachan is the rich young man of the locality and the prospective groom for Lucy. When he meets an accident, both the girls happen to be there and while Lucy rushes home to get some cloth for a bandage, the simple hearted Chinnamma tears her only upper cloth and offers first-aid to Thankachan. This simple act makes a bond between the two and Thankachan in turn offers financial help to Chinnamma when her father is taken seriously ill.

Chinnamma is being engaged to the Beeri-maker, Vakkan, whose father demands a big dowry. Luke makes herculian effort to raise the money but Kutty is determined to see that he is unable to secure the loan.

Chinnamma's marriage is fixed for the day when Lucy is to be betrothed to Thankachan. The marriage party is at Luke's door. On the instigation of Kutty, Vakkan's father insists on the promised dowry. But the poor father is unable to produce it. The marriage stands dissolved.

In the neighbourhood, Thankachan has come for his betrothal with Lucy. He comes to know of Luke's predicament. On the spur of the moment he decides to marry Chinnamma and the story ends on a happy note.

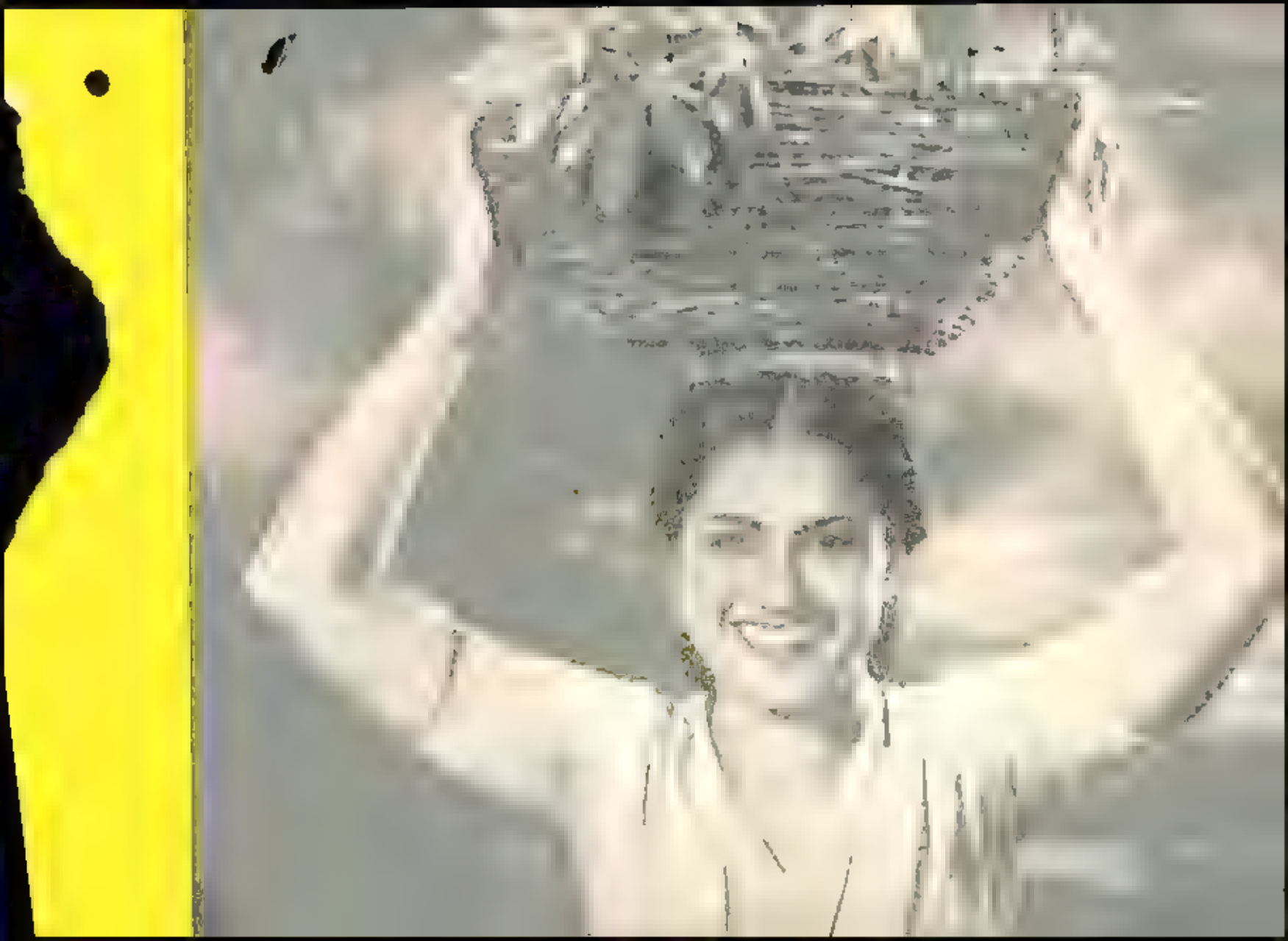
PRESIDENT'S SILVER MEDAL FOR THE BEST FILM IN MARATHI

GRIHADEVATA (Marathi)

Sanjeevani is a happily married young woman. Vinayak, her husband, and her six-year-old daughter, Baby, keep her home gay and lively. Vinayak, after a spell of unemployment, succeeds in getting a job. He is reluctant to go away from her, especially because she is believed to be with child. But urged by his wife, and re-assured by a doctor friend who agrees to look after her, he decides to accept the job.

When the doctor tells Sanjeevani that in reality she is not pregnant, but suffering from cancer of the stomach, she presses him not to pass on the news to her husband. She could guarantee some relief for Vinayak, if she managed to stay away from him and keep him ignorant about her dread disease. But how could she keep away from her daughter?

In a letter, Vinayak tells her of a new friendship he had struck with a girl called Sulabha. Sanjeevani thought she could make both her husband and her daughter happy if she managed to encourage an attachment between the two and Sulabha. She spends her last days in this effort, and assured of a happy future for her dear ones, she leaves on a pilgrimage.



PRESIDENT'S SILVER MEDAL FOR THE BEST FEATURE FILM IN KANNADA

PREMADA PUTHRI (Kannada)

Film Director Mohan Rao and his wife Sushilamma are a happy couple. Sushilamma has a good friend in Parvathi whose gentle behaviour and innocence have captured her love. Parvathi's husband, Sankarappa, is a vagabond and thief and is crazy after money. Sarasa is their only daughter.

One night some jewels were stolen away from Mohan Rao's house. Police arrest Sankarappa while trying to mortgage the jewels in a Marwari's shop. But Parvathi, who does not know that her husband is a thief, hears that her husband has been arrested and runs to Sushilamma to seek her help and advice. Here she comes to know that her husband has stolen the jewels from the very persons from whom she sought solace. She begs Mohan Rao to save her husband from prison. Mohan Rao overcome with pity informs the police that the complaint given was wrong and that his wife had given the jewels to them without his knowledge.

But Sankarappa does not leave his old ways. In the end he and his wife are arrested on a charge of murder and dacoity and are convicted.

Hearing of this, Sushilamma tries to meet Parvathi, but is unsuccessful. She then learns that her daughter Sarasa has been left at the orphanage, goes there and brings her home. The couple then decides to adopt the child. Sushilamma informs Parvathi of this through a letter. Parvathi is over-joyed and is relieved at hearing this. Time passes and Sarasa has entered womanhood.

Parvathi's noble character and gentle behaviour influence the authorities to reduce her term and release her earlier. Sankarappa at the same time is made to serve more sentence because of his bad behaviour.

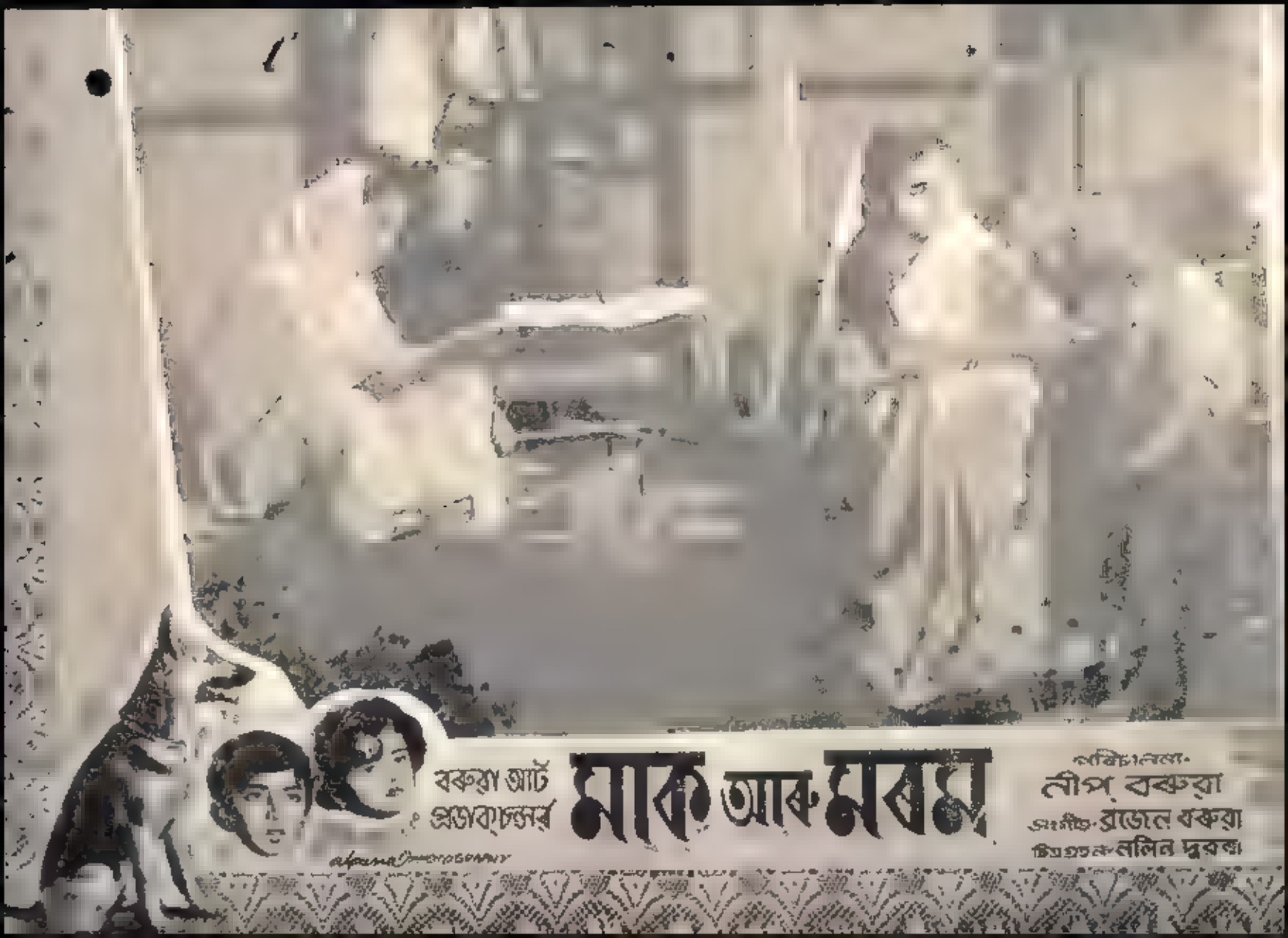
Parvathi, soon after release comes back and immediately rushes to see her daughter. The daughter does not recognise her long lost mother. Seeing this and not desiring to enter her life again, Parvathi goes away without even informing Sarasa that she is her mother. She opens a tailoring shop to eke out her livelihood.

Once it so happens that Sarsa comes to her shop to have her blouse stitched. Tears roll down Parvathi's cheeks with happiness for having her daughter so near. Sarasa sends Sushilamma to bring her clothes. Sushilamma and Parvathi meet. Parvathi informs Sushilamma of her desire to stay incognito and does not want that the fact that she is Sarasa's mother should be revealed to Sarasa. Sushilamma agrees to this.

Sarasa meets Madan Gopal, son of Superintendent Venugopal and their marriage is settled. Sankarappa has been released meanwhile. He comes to know about Sarasa's marriage and wants to either extract money or stop the marriage. The protests of Parvathi prove futile but she is determined not to allow him to do so in the marriage scene. In the struggle Sankarappa pushes Parvathi away; but unfortunately Parvathi gets caught under a motor car.

The injured Parvathi is taken to the hospital in a serious condition. Sankarappa is shocked to see that he has been the cause of all this. Hearing of Parvathi's accident, all rush from the marriage scene to the hospital. Sankarappa for once in his life prays to God to save Parvathi's life.

Parvathi in the meanwhile faints and everyone thinks that she is dead. The doctor rushes and gives her oxygen, and as if in answer to Shankarappa's prayers Parvathi opens her eyes and they are all relieved. Sarasa meets her reformed father again. They are happily united at last.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দীপ বৰুৱা
সংগীত-ৰজেন বৰুৱা
চিত্রগ্রহণ-ললিন দত্তৰা

CERTIFICATE OF MERIT

MAAK-ARU-MORAM (Assamese)

It is a poignant story of a devoted husband and an affectionate father who decides to remain single after the death of his beloved wife so that he could bring up his children under his personal care. But circumstances force him to change his mind and he agrees to marry for the protection of the children.

Romesh returns from office with the news of his official tour to Calcutta. Bulu, his wife, who has never seen a city, wants to accompany him. Leaving Jitoo and Jina in the care of their grandmother and servant Dhopoi, the couple leaves for Calcutta.

They enjoy very happy days at Calcutta and Darjeeling where suddenly Bulu dies. Romesh returns home broken and tells the children that their mother was sick in hospital. He decides not to marry.

Romesh is transferred to Calcutta. There one day the children stray out of the house and are captivated by the strangeness of the city. Mishaps follow one after the other. Jitoo meets with an accident and is taken to hospital. Jina is kidnapped.

With the help of an alsatian dog, their favourite companion, Romesh tracks down the goondas and restores Jina to the family. Jitoo recovers and is brought home.

Romesh decides to marry to take better care of the children.

CERTIFICATE OF MERIT

LOUHA-KAPAT (Bengali)

This is a story of prison life under British rule, of hardened criminals, pickpockets, thieves and murderers, who come back to prison again and again. The picture reveals that these criminals are also devoted husbands, affectionate fathers and some of them come from respectable families. But when they are released, society refuses to take them back into its fold.

The central figure of the film is Malaya Chowdhry, the Deputy Jailor, who is friendly and sympathetic to all. The criminals open their hearts to him. He becomes their confidant. Rahim tells him, he returns to prison over and over again because he is happy there. In the world outside the iron gate, nobody entrusts him with any job. Similar is the case with Jatin. And there are hundreds and thousands of Rahims and Jatins living all over the world in their lonely exile.

More instances of goodness in the character of criminals are illustratively brought out in the picture. Criminals come and go. New convicts come and bring new mysteries for the Jailor. Their queries echo in his mind but the question of their re-admission into society remains unsolved.

CERTIFICATE OF MERIT

HARANO SUR (Bengali)

The story depicts the torments and struggles of a mental patient, who lost his memory in a train accident but recaptures it through the loving care of a devoted lady.

Alak Mukherjee, an Amnesia patient, living in Deoda Mental Hospital, is being interviewed by his widowed mother and various doctors in turn, but cannot recapture any incident of his past life. Fed up with the hospital atmosphere, Alak takes advantage of a hailstorm and strays into the bungalow of Dr Roma Banerjee. Mrs Banerjee decides to hand him over to the hospital authorities, but on listening to

the heart rending appeal of the child-like patient she takes upon herself the responsibility for treating him.

When there is little response from the patient to the various treatments, she finally decides to try the natural beauty of hills and trees and flowers of Palaspur for a cure. Alak responds to the change soon and feels happy in the midst of nature, more particularly at the newly-born intimacy with Roma. Ultimately Roma persuades her father to allow her to marry Alak, as then perhaps he could be cured. They pass many a happy day in those sylvan surroundings.

One day, as Alak walks aimlessly along the road, he is knocked down by a passing car. The shock revives his lost memory, and, as an irony of fate, he forgets all about Roma, his married life and the love she had bestowed on him. Immediately, he leaves for his home in Calcutta. His arrival at his palatial residence is hailed with surprise and [illegible] Maya and her [illegible] Lata.

Roma comes to Calcutta. With great difficulty, she traces out Mr. Mukherjee, the head of a big business concern, who does not recognize her at all. She seeks a job as a whole-time governess to his niece. With familiar songs and scents and flowers, used in their married life, she tries to bring back the lost memory of Mr. Mukherjee. Alak occasionally seems to struggle and struggle hard within himself, but it does not seem to click. In the meantime, Lata gets suspicious of Roma's behaviour. One day she is [illegible] and is sacked. In the meantime, chaos continues in the mind of Mukherjee.

Next morning, Alak's Manager seeks his permission to send Roma's remuneration to her Palaspur address. Palaspur becomes the key which resolves all mysteries in the mind of Mr. Mukherjee. Madly he drives to the place, recognizes all the familiar sites, remembers Roma, and calls out to her who is seen rushing towards him with outstretched arms.

CERTIFICATE OF MERIT

MUSAFIR (Hindi)

'Musafir' is the story of a house, its environments and of the tenants who occupy it in successive stages. First, it is occupied by a couple who eloped to marry each other—Ajay and Shakuntala, and are disinherited by Ajay's father.

They are followed by a sadder family, a pensioned Government employee Madhu [illegible] his widowed [illegible] and Bharat, the young son who cannot find a [illegible].

The tenants, who inhabit the house last of all, are no happier. They are a lawyer and his widowed sister Uma and her invalid child Rata, whose legs are smitten with paralysis and of which treatment [illegible] was come [illegible]. Here Uma meets her long [illegible] who had caused her untold misery in the past by refusing to marry her. But he is a mere shadow of his former self-bedraggled and broken, his violin his only comfort. To the already sad life of Uma, he brings more misery and heartache.

These are the three stories enacted by three different families that come to live in the house one after another. But there [illegible] with [illegible] a master juggler and his bag of tricks, the Future, is inexhaustible.

CERTIFICATE OF MERIT

MUDHALALI (Tamil)

The film is woven round the labourers of a glass factory, its wicked Manager and the considerate Proprietor.

who himself works in the factory in the guise of a labourer to ascertain their sufferings

Vasanthan returns to his glass factory at Salem, after finishing his studies in America. On the way in a Bombay hotel he is moved by the pathetic story of a bearer. He decides to work in his own factory and informs his mother that he would return home after visiting Japan.

Mr. Vasanthan becomes the worker Varadhan and stays with an old labourer Murugesan. While working there, Varadhan is shocked to discover that his would-be bride Kokilam, is in love with the Manager Balu. The Manager himself is a very wicked man. He has an eye on Valli, the daughter of Murugesan, and even tries to molest her. Varadhan finds Valli charming, innocent and sincere and promises to marry her. Balu, having failed to overcome Valli, sacks her.

Varadhan discloses his identity. But the shrewd Manager tries to implicate him by saying that he was, in fact, a labourer and only impersonating as the boss. Vasanthan, however, establishes his identity before the police and recounts the atrocities of the Manager and the misconduct of Kokilam. Balu is arrested. Kokilam is put to shame and Vasanthan and Valli are married happily.

CERTIFICATE OF MERIT

BHAGYA REKHA (Telugu)

This is the story of an orphan girl, who after much suffering, is re-united to her lover and is happily married.

Lakshmi, having lost her parents, is brought up by her uncle Narayan Rao. His wife Jagdamba is a cruel woman and tortures Lakshmi, who, therefore, is forced to go and take shelter at her grand-father's house. When Lakshmi grows to be a beautiful woman the grand-father dies. She is again forced to seek shelter at her uncle's house.

Narayan Rao has a son named Konah and a daughter, named Kathyayini, who is attracted by a recluse named Pullah. When Sambam, a distant relative, suggests a marriage alliance for Kathyayini, the father of the bride-groom feels scared at Kathyayini's manners and prefers Lakshmi for the alliance. This infuriates Jagdamba against Lakshmi who leaves the house at dead of night, with the determination to end her life. When she is about to jump from a tall top, she hears the cries of a wailing little girl, named Sasi, estranged from her parents. She restores Sasi to her parents and there meets Ravi, Sasi's brother. Ravi, who was already engaged to Parvathy, refuses to marry her. Parvathy's parents, feeling disappointed, try to avenge the wrong and set afloat a rumour that Lakshmi is already married.

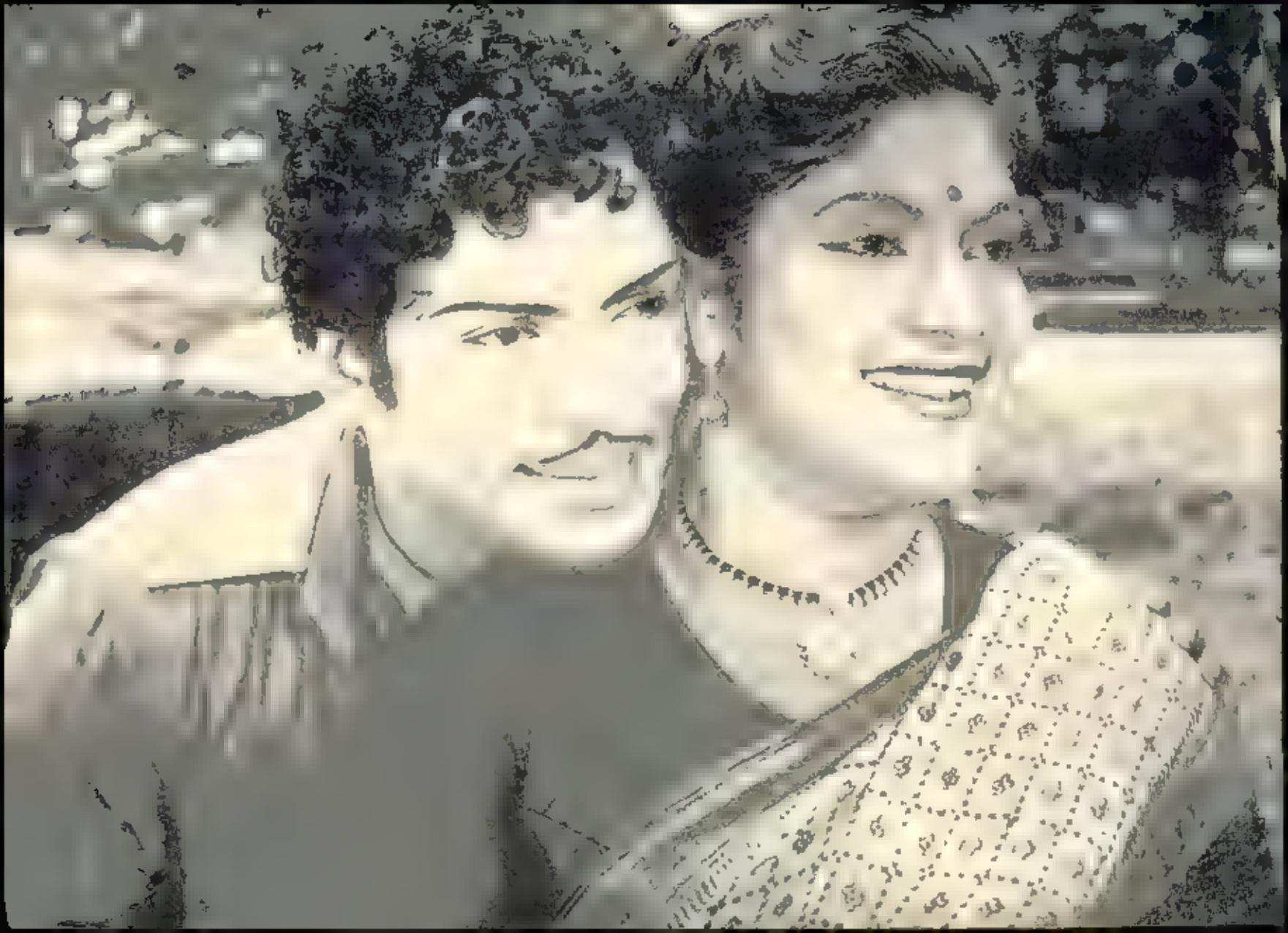
Lakshmi, unable to bear the shame, leaves the house and after a brief spell as a teacher is re-united to Ravi by a lucky chance and the two get married.

CERTIFICATE OF MERIT

TODI KODALLU (Telugu)

The film is about a wealthy man, who is duped by his treacherous relations and is finally rescued by the timely help and devotion of his cousin and wife.

Kutumba Rao is a rich advocate. His wife Annapurna being somewhat sick, his household management is left to his cousin's wife Suseela. At the time of Dussehra, Kutumba Rao asks his brother Ramaiah and his wife Anasuya to come and spend a few days in town. Anasuya



feels jealous of Suseela and with her husband creates misunderstanding between Annapurna and Suseela. Satyam and Suseela go back to their village and start cultivating the waste land given to them by Kutumba Rao.

Anasuya now becomes the sole mistress of the house. She gives some money to Vaikuntam, a distant relation, and asks him to see that Ramaiah does some business and earns. Vaikuntam, instead, takes Ramaiah to a dancing girl's house and leads him down the slippery path of gambling and other vices.

They borrow money from a merchant and being unable to pay back forge the signatures of Kutumba Rao and issue a forged promissory note in his name to the merchant.

After a few months the merchant demands the money and threatens to go to courts. Satyam and Suseela come to know of this and in order to keep the family prestige give away the jewels of Suseela and take the forged promote from the merchant.

Vaikuntam and Ramaiah knowing that Satyam would show the forged note to Kutumba Rao try to steal it but are caught in the process. Kutumba Rao comes on the spot and becomes aware of the foul play of Vaikuntam and Ramaiah. Kutumba Rao then brings back Satyam and Suseela to the town and they are happily reconciled thereafter.

PRESIDENT'S GOLD MEDAL FOR THE BEST DOCUMENTARY

A HIMALAYAN TAPESTRY

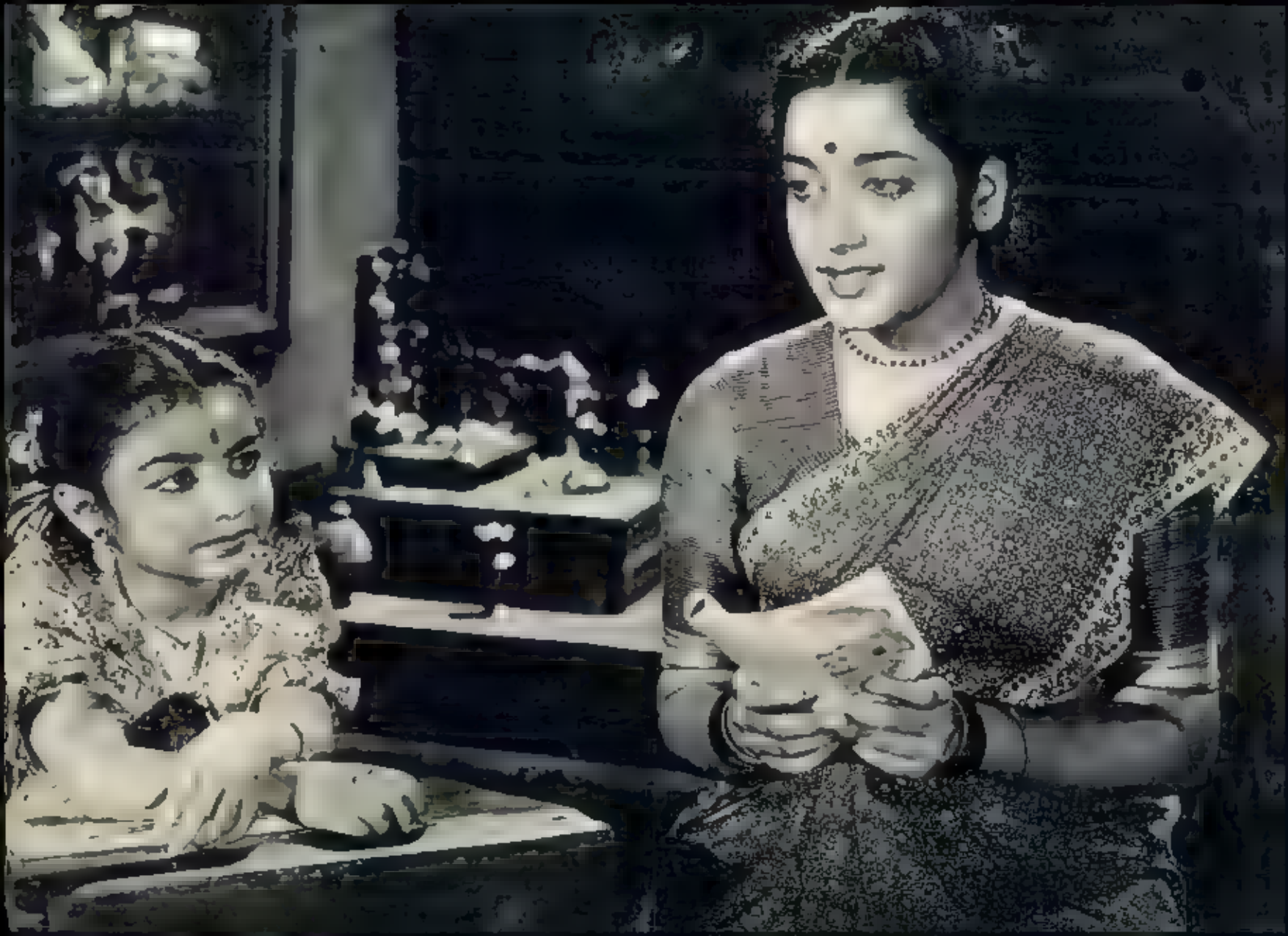
This is a poetical picturization of Kashmir and the life of her people. Opening on the lakes and waterways of Kashmir at the foot of the Himalayas, the film shows the embroidery and tapestry work being done by Majid and his household. They draw the patterns and designs for their crafts from the natural beauty that surrounds them. The making of numdah rugs embroidered in chain stitch is another craft of the Kashmiri household. Woodcarvers record life around them making flowers and birds modelled from nature. Paper mache work is another colourful handicraft. The film devotes considerable space to Kashmir's busiest craftsman, the silk-worm, whose life-cycle is an interesting feature. Villagers who raise silk-worms at home collect their free boxes of seeds and later bring back cocoons for sale to the Government sericulture stations. Kashmir's carpets rank among the finest in the world.

The final scene shows Yasman, Majid's daughter, carrying the ready pieces of embroidery and tapestry down the lake to the city. She will derive a good bargain for all the family's handiwork. Along the lake, the people of the valley glide past a tapestry of beauty. The high mountains and snows of the Himalayas are seen beyond the valley.

ALL INDIA CERTIFICATE OF MERIT FOR THE SECOND BEST DOCUMENTARY

MANDU

Mandu, the city of joy, is one of the tourist centres of India. The film recaptures the tradition of romance and adventure for which this medieval city was famous. The majestic buildings, halls, courtyards, and pleasure palaces set amidst extensive lakeland plateaux bear witness to the glory of India of the past.



ALL INDIA CERTIFICATE OF MERIT

DHARTI KI JHANKAR

This 80-minute film in colour is a picturesque presentation of the emotions and sentiments of our people. It records a number of folk dances from different parts of India, collected for the first in a movie film. The picture resounds with the richness of our heritage.

PRIME MINISTER'S GOLD MEDAL FOR THE BEST CHILDREN'S FILM

HUM PANCHHI EK DAL KE (Hindi)

Rajan is the only son of Rai Saheb Kailasanath. Rai Saheb feels that it is beneath his dignity to allow Rajan to mingle with his school mates. The school children go on a vacation tour to Sitapur Dam. There, the children do Shramdan and Community Project work etc. Though Rajan does not get the permission of his father to go to the vacation tour, he gets the permission from his mother and then joins the party. Rai Saheb gets annoyed and sends his servant Damu and then his Manager Mirza to bring back Rajan. But both of them return without Rajan. Then the school children move from place to place doing Community Project work. Rai Saheb Kailasanath sends a telegram to the Chief of the village where Rajan and his school mates are camping to detain Rajan till he arrives. A funny situation arises, when all the boys declare themselves to be Rajans. They are all taken to costody. At night all of them escape. When Kailasanath arrives at the village, he doesn't see anybody. Then the boys reach Sitapur Dam, where they hold an Exhibition of the paintings done by them, depicting the Five Year Plan and projects. They are trying to teach the villagers about these projects and that these are modern places of pilgrimage.

After the holidays, all the boys return home. Rajan is not allowed by his father to go to school again. Rai Saheb employs a private tutor, who is a ring master. Since the tutor wants a separate room and doesn't want others to enter, it is so arranged. The teacher is being outwitted by the clever machinations of Rajan, with the result that another boy, Chutpat (friend of Rajan) is taking lessons from the master daily, while Rajan attends the rehearsals of the school drama. One day, the master brings Rai Saheb and his wife to Rajan's room. Rajan is not in, but Chutpat, seeing Rai Saheb, escapes from the room. Then, the mischief comes to light and the master understands that he has been teaching lessons not to Rai Saheb's son but to his schoolmate. Rai Saheb gets extremely annoyed and somehow wants to foil the attempt of the boys to conduct the drama.

Ultimately, the drama takes place and Rai Saheb comes there to take Rajan back. But he is compelled by the boys to preside over the function. Just at the time of commencing the drama, Mrs. Kailasanath comes. Nandu, (who wrote the story and himself acting as hero) is involved in an accident due to the slip of Rajan. But the drama goes on with Rajan replacing the hero. The boys take Nandu home after the accident. Rai Saheb feels the impact of the story. He searches for Rajan, but goes back alone.

Rajan goes to his wounded friend and offers every help. He doesn't go back home lest his parents should punish him. Rajan repents for his mistake, but for which his friend would not have been wounded.

The mother of Nandu advises Rajan to go back to his house, as it is primary duty for him to obey his parents first.

Nandu also entreats him to go back to his house and then come. This conversation between Rajan, his friend and his mother has been overheard by Rai Saheb and his wife who come in search of Rajan. They realise that after all, their son is being advised by another lady and that the mistake is his in not allowing Rajan to mix with his friends freely. The advice of Nandu's mother goes deep into the hearts of Rai Saheb and his wife and they realise that there is no difference between boys, whatever be the caste, creed or religion. The children of the World are ONE AND THE SAME IRRESPECTIVE OF WHERE THEY ARE AND WHAT THEY ARE. THE GROWTH OF EVERY BOY DEPENDS UPON THE WAY IN WHICH HE IS BROUGHT UP IN HIS EARLY AGE.

SECOND BEST CHILDREN'S FILM

JANMATITHI (Bengali)

With empty packets, two friends, Paltu and Bhyabla, leave behind their orphanage at dead of night. Their object is to discover the World whose glimpses they have caught through a book of travels. Varied are the troubles they have to go through in their wanderings. At the same time there is no end of funny experiences. After a series of incidents they find themselves in the quarters of Haripada Babu, the Station-master of a small village station. Childless Haripada Babu's wife Brajasundari Devi welcomes them as if they are her own children. However, one day, Brajasundari is cross with them on account of a little theft of a fish. In fear, shame and sorrow they slip away unnoticed from their refuge and again take to the path leading to the unknown.

They participated in drama of a theatrical party, but leave it in search of new experiences. In course of their wanderings they arrive at Calcutta. One day while they are playing Dang-guli (skittles) in a park with local boys, the eyes of the Cricket-crazy rich young man, Somnath, fall upon them.

Somnath owns a palatial building and has no one in the world except an old grand-mother. On the invitation of Somnath the two friends live with him and devote themselves to cricket. Then, on the birthday of Anita, Paltu and Bhyabla joined the party with Somnath. It was in the midst of the celebrations of such a birthday that Anita's little brother was lost years ago. Ever since her mother has remained invalid.

Somnath introduces Paltu and Bhyabla to the sick mother. Paltu is dramatically recognized as the long-lost child and an unexpected re-union follows.

When everyone is beside himself with joy of the recovery of the lost child, Bhyabla steals away from the scene with tears trickling down his cheeks. After the first paroxysms of happiness are over, Paltu notices Bhyabla's absence. He bursts into sobs. They take out their car and begin to look for Bhyabla. In course of their search they come to the quarters of the Station-master, Haripada Babu. There they discover Bhyabla, hiding his face in the lap of Brajasundari.

HUM PANCHHI EK DAL KE

हम पंछी एक डाल के

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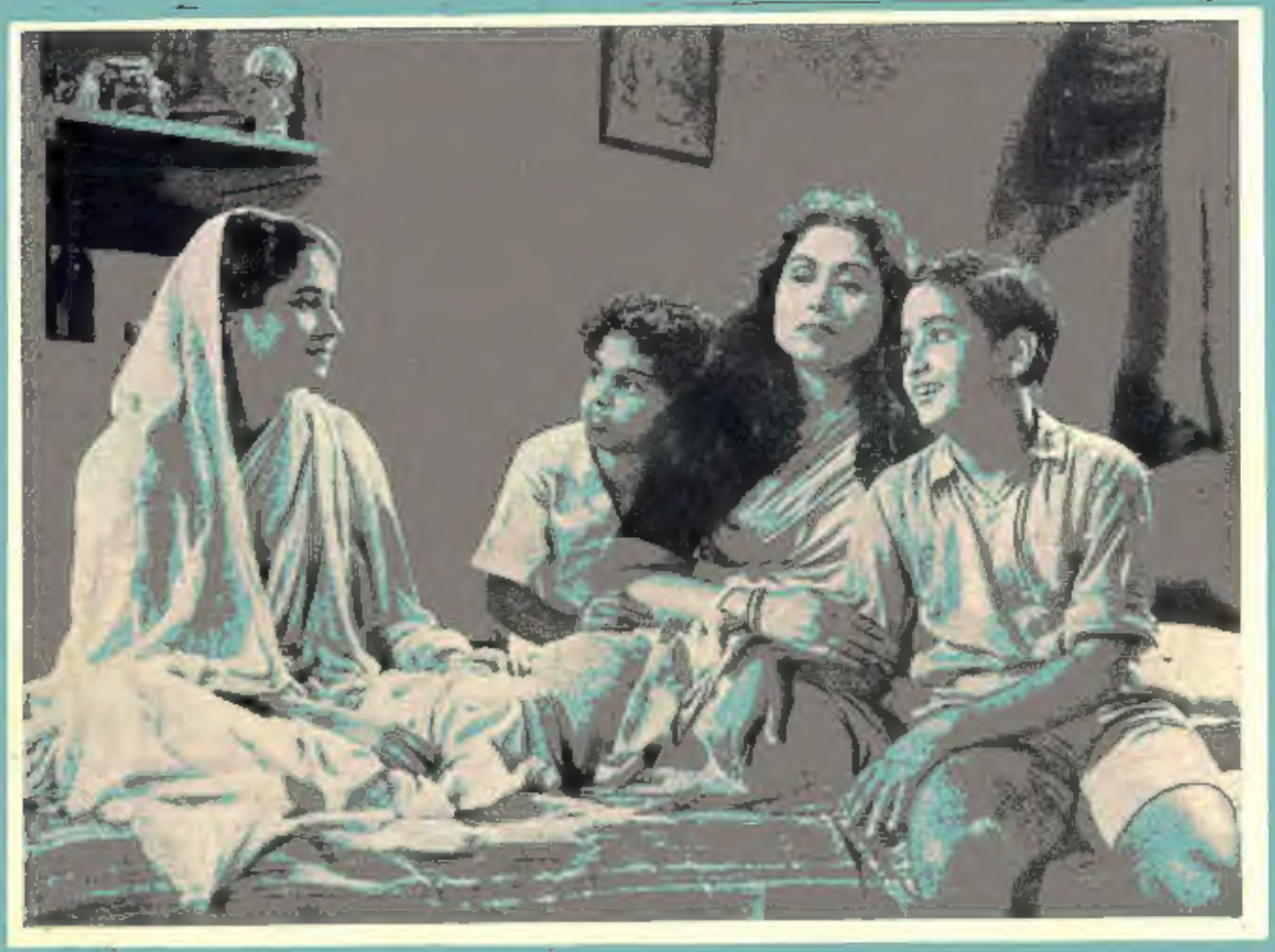

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